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St. Thomas's
Dedicated to his Friend, J. W. DAVISON.

COX AND BOX;

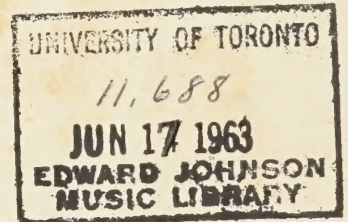
OR,

The Long-Lost Brothers.

TRIUMVIRETTA IN ONE ACT.

ADAPTED TO THE LYRIC STAGE FROM J. MADDISON MORTON'S FARCE OF

"Box and Cox,"



BY

F. C. BURNAND.

THE MUSIC BY

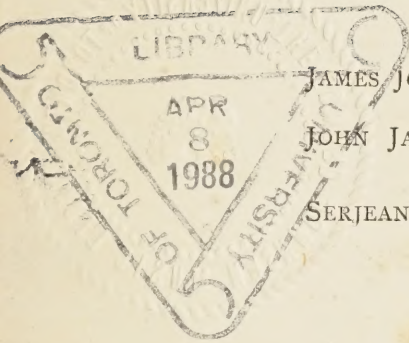
ARTHUR S. SULLIVAN.

PIANOFORTE ARRANGEMENT BY THE COMPOSER.

LONDON AND NEW YORK: BOOSEY AND CO.

Application for permission to perform this Work must be made to Messrs. E. ENGLISH & CO., Garrick Street, Covent Garden, London.

DRAMATIS PERSONÆ.



JAMES JOHN COX	A Journeyman Hatter.
JOHN JAMES BOX	A Journeyman Printer.
SERJEANT BOUNCER	...	{ Late of the Dampshire Yeomanry, with Military Reminiscences.	

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COX AND BOX.

F. C. BURNAND.

ARTHUR S. SULLIVAN.

No. 1.

OVERTURE.

Allegro
molto.
(♩ = 144.)

ff

p

cres.

p

p

cres.

First system of musical notation. The treble staff features a melodic line with a slur over the first six measures, followed by a series of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking *p* (piano) is placed above the first measure of the second half. The word *cres* (crescendo) is written above the staff, followed by a dashed line and the word *cen* (crescendo).

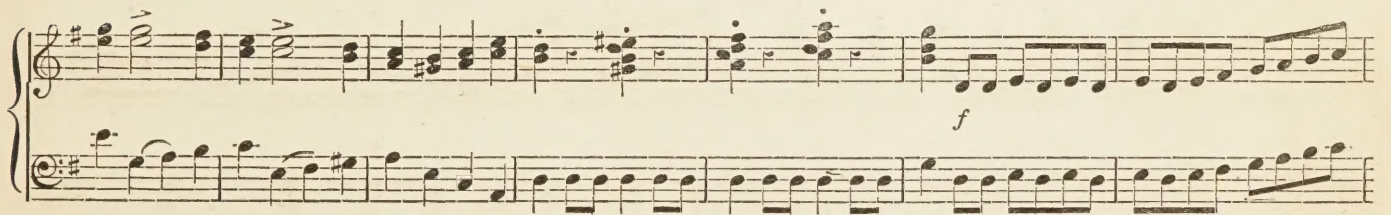
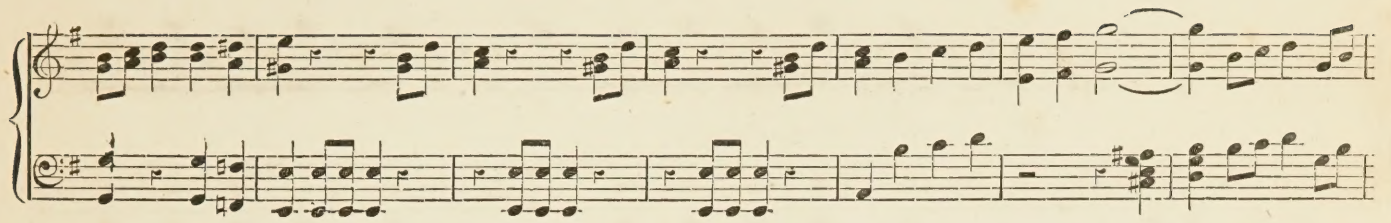
Second system of musical notation. The treble staff continues the melodic line with eighth notes. The bass staff features a series of chords. A dynamic marking *do.* (dolce) is placed above the first measure, followed by *f* (forte) and *cres* (crescendo). The word *cen* (crescendo) is written above the staff, followed by a dashed line.

Third system of musical notation. The treble staff features a series of chords. The bass staff features a series of chords. A dynamic marking *do.* (dolce) is placed above the first measure, followed by *ff* (fortissimo). The word *do.* (dolce) is written above the staff, followed by a dashed line.

Fourth system of musical notation. The treble staff features a series of chords. The bass staff features a series of chords. A dynamic marking *f* (forte) is placed above the first measure. The word *f* (forte) is written above the staff, followed by a dashed line.

Fifth system of musical notation. The treble staff features a series of chords. The bass staff features a series of chords. A tempo marking $(\text{♩} = 108.)$ is placed above the first measure. A dynamic marking *ff* (fortissimo) is placed above the first measure, followed by *sf* (sforzando) and *ff* (fortissimo). The word *ff* (fortissimo) is written above the staff, followed by a dashed line.

Sixth system of musical notation. The treble staff features a series of chords. The bass staff features a series of chords. A dynamic marking *ff* (fortissimo) is placed above the first measure. The word *ff* (fortissimo) is written above the staff, followed by a dashed line.



First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a bass line with eighth notes. A fortissimo (*ff*) dynamic marking is placed above the bass staff.

Second system of musical notation. The treble staff features a complex texture with many beamed sixteenth notes. The bass staff has a bass line with eighth notes. A fortissimo (*sf*) dynamic marking is placed above the bass staff. The word "Ped." (Pedal) is written below the bass staff, and an asterisk (*) is placed at the end of the system.

Third system of musical notation. The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a bass line with eighth notes.

Fourth system of musical notation. The treble staff features a complex texture with many beamed sixteenth notes. The bass staff has a bass line with eighth notes. Two fortissimo (*sf*) dynamic markings are placed above the bass staff. The word "Ped." (Pedal) is written below the bass staff, and an asterisk (*) is placed at the end of the system.

Fifth system of musical notation. The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a bass line with eighth notes. Two fortissimo (*sf*) dynamic markings are placed above the bass staff.

Sixth system of musical notation. The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a bass line with eighth notes. The word "Pesante." is written below the bass staff.

SCENE.—*A Room, decently furnished; at C. a bed, with curtains closed; at L. C. a door; at 3 E. L. a door; at 2 E. L. a chest of drawers; at back, R. a window; at 3 E. R. a door; at 2 E. R. a fireplace, with mantelpiece; table and chairs, a few common ornaments on chimney piece.*

COX, *dressed, with the exception of his coat, is looking at himself in a small looking-glass, which he holds in his hand.*

COX. I've half a mind to register an oath that I'll never have my hair cut again! (*his hair is very short.*) And I was particularly emphatic in my instructions to the hair dresser only to cut the ends off. He must have thought I meant the other ends! Never mind, I shan't meet anybody to care about so early. Eight o'clock, I declare I haven't a moment to lose. Fate has placed me with the most punctual, particular, and peremptory of hatters, and I must fulfil my destiny. (*knock at L. C. D.*) Open locks, whoever knocks!

Enter SERJEANT BOUNCER

BOUN. Good morning, Colonel Cox. I hope you slept comfortably, Colonel.

COX. I can't say I did, B. I should feel obliged to you, if you could accommodate me with a more protuberant bolster, B. The one I've got now seems to me to have about a handful and a half of feathers at each end, and nothing whatever in the middle.

BOUN. Anything to accommodate you, Captain Cox.

COX. Thank you. Then perhaps you'll be good enough to hold this glass, while I finish my toilet.

BOUN. Certainly. (*holding glass before COX, who ties on his cravat.*) Why, I do declare, you've had your hair cut!

COX. Cut! It strikes me I've had it mowed! It's very kind of you to mention it, but I'm sufficiently conscious of the absurdity of my personal appearance already. I look as if I'd been cropped for the Militia—

BOUN. The Militia!—I recollect when I was in the Militia.

COX. Ah! now he's off on his hobby.

[*exit.*]

BOUN. Yes, we were mounted on chargers. I recollect upon one occasion, being seated firmly in my saddle for eight hours, and I don't recollect being able to sit down again *firmly* for a considerable period afterwards.

No. 2.

RATAPLAN.

(BOUNCER'S SONG.)

Allegretto marziale.

Piano. *f*

Sra.

Yes, yes, in those mer - ry days, Yes, Yes, in those bril - liant days, We

p

ga-ther'd our lau - rels and rode on our bays, We ga-ther'd our lau - rels and rode on our bays.

rall. *f*

I mounted a horse, in her Ma-jes-ty's force, As one of the yeo-men who'd

meet with the foemen, For then an in-vas-ion threat-en'd the na-tion.

And ev'-ry man, in the rear, or the van, Found an oc-ca-sion, And

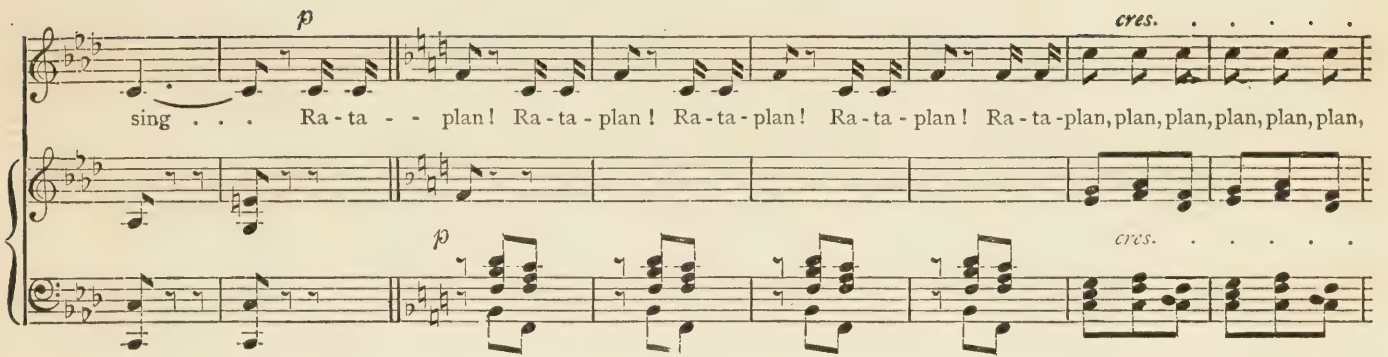
ev'-ry man, in the rear or the van, Found an oc-ca-sion to

COX AND BOX.

9

p *cres.*

sing . . . Ra - ta - - plan! Ra - ta - plan! Ra - ta - plan! Ra - ta - plan! Ra - ta - plan, plan, plan, plan, plan, plan,



ff

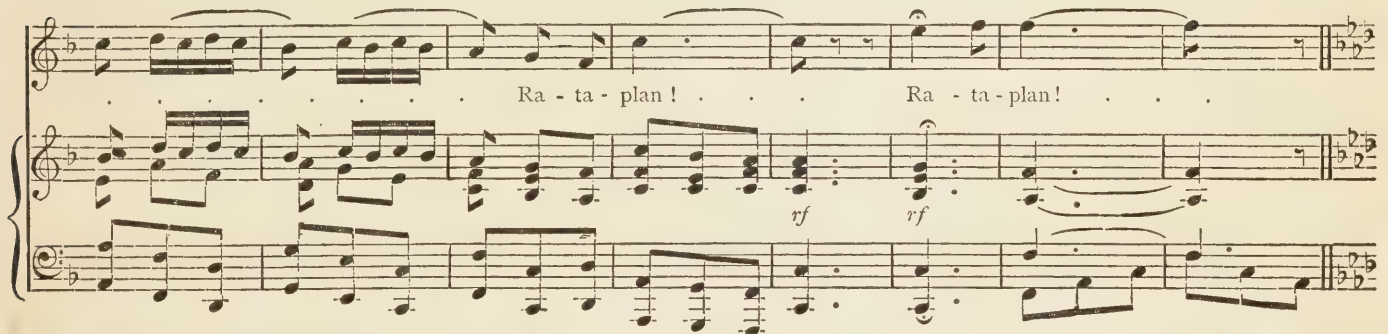
plan, plan, plan, plan, Ra - ta - plan! plan, plan, . . . Ah!

ff sf sf sf



Ra - ta - plan! . . . Ra - ta - plan! . . .

rf rf

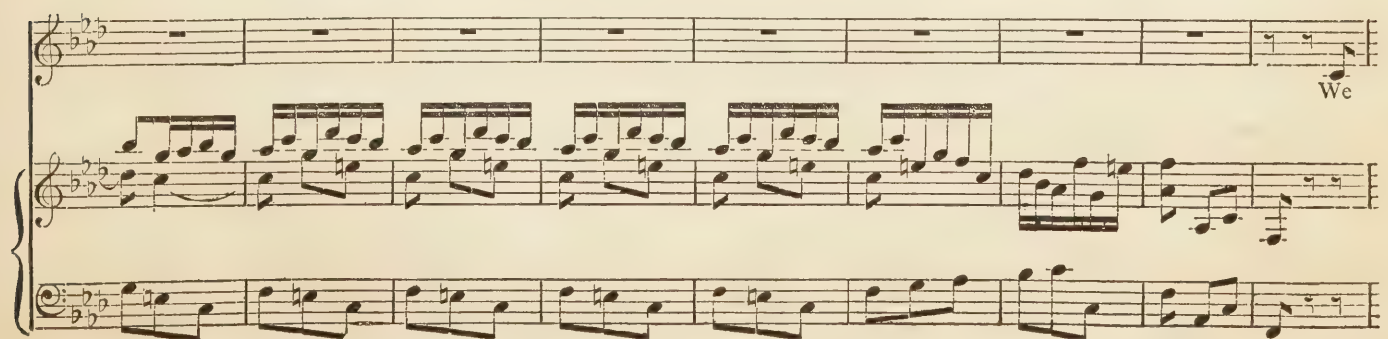


f

sempre con 8vi.



We



sound - - ed the trum - - pet, we beat . . . the drum, . . .

p

Somehow the e-nemy, Somehow the e-nemy, somehow the e - ne - my did - - n't come, *a tempo.*

rall.

rall. *f*

So I gave up my horse, In her Ma-jes-ty's force, As there was - n't a foe - man To

p

meet with the yeoman, And so no in - vas-ion Threat-en'd the na-tion,

ff *p*

There was-n't a man, In the rear, or the van, Who found an oc - ca-sion, There

ff *p e staccato.* *p*

was - n't a man in the rear or the van, Found an oc - ca - - - - sion to

sing . . . Ra - ta - plan! Ra - ta - plan! Ra - ta - plan! Ra - ta - plan! Ra - ta - plan, plan, plan, plan, plan,

plan, plan, plan, plan, Ra - ta - plan! plan, plan, . . . Ah!

. Ra - ta - plan! . . . Ra - ta - plan! . . .

Enter COX.

COX. Well, this is pleasant. This comes of having one's hair cut. None of my hats will fit me. Never mind, this one appears to me to wobble about rather less than the others (*puts on hat*), and now I'm off! By the by, Bouncer, I wish to know how it is that I frequently find my apartment full of smoke?

BOUN. Why—I suppose the chimney—

COX. The chimney doesn't smoke tobacco. I'm speaking of tobacco smoke, how is that?

BOUN. (*confused*). Why—I suppose—yes—that must be it—

COX. At present, I am entirely of your opinion—because I haven't the most distant particle of an idea what you mean.

BOUN. Why, the gentleman who has got the attics is hardly ever without a pipe in his mouth—and there he sits for hours, and puffs away into the fire-place.

COX. Ah, then you mean to say that this gentleman's smoke, instead of emulating the example of all other sorts of smoke, and going *up* the chimney, thinks proper to affect a singularity by taking the contrary direction.

BOUN. Why—

COX. Then I suppose the gentleman you are speaking of, is the same individual that I invariably meet coming up stairs when I'm going down, and going down when I'm coming up?

BOUN. Why—yes—I—

COX. From the appearance of his outward man, I should unhesitatingly set him down as a gentleman connected with the printing interest.

BOUN. Yes, sir, and a very *r*espectable young gentleman he is. Good morning, Colonel. [*going*]

TABLEAU II.—COX AND BOUNCER.

No. 3.

STAY, BOUNCER, STAY!

DUET.

Allegro agitato.

Piano.

ff *tr* *tr* *ff*

The piano introduction is in 2/4 time, marked 'Allegro agitato'. It features a treble and bass staff. The treble staff begins with a trill on G4, followed by a series of eighth and sixteenth notes. The bass staff starts with a fortissimo (ff) chord, followed by a trill on G3, and then a series of eighth and sixteenth notes. The piece concludes with a final fortissimo (ff) chord.

Cox. *Recit.*

Stay, Boun-*cer*, stay! To me it has oc - cur'd, That now's the time with you to have a

Cox's vocal entry is in 2/4 time, marked 'Recitativo'. The melody is simple and direct, with a final note on a half note. The piano accompaniment consists of a series of chords in the bass staff, providing a harmonic support for the vocal line.

BOUNCER. (*aside.*)

word. What can he mean? I trem - ble, ah! I trem - ble! Lis - ten! With

a temp.

p

Bouncer's vocal entry is in 2/4 time, marked 'a tempo'. The melody is more complex, with a series of eighth and sixteenth notes. The piano accompaniment consists of a series of chords in the bass staff, providing a harmonic support for the vocal line.

(*aside.*)

pleasure. Yes! I must dis - sem - - - - ble.

p colla voce. *f* *p rall.*

Cox's vocal entry is in 2/4 time, marked 'a tempo'. The melody is more complex, with a series of eighth and sixteenth notes. The piano accompaniment consists of a series of chords in the bass staff, providing a harmonic support for the vocal line.

(♩ = 66).
Andante.

Cox.

That two are two, a - rith-me - tic ex-plains; Take one from two, and on - ly one remains; Take

*ritard.**appassionata.*

one from one, and as we have been taught, Re - main - der—none, that is re - mainder—nought, Take one from

two, Take one from one, Take one from one, and as we have been taught, Re-main-der— none,

Allegretto.

Cox.

Remainder—none, that is re - main - der—nought.

You fol-low me!

COX AND BOX.

BOUNCER.

I do.

Cox.

I think you can.

BOUNCER.

Ra-ta - plan ! Ra-ta - plan ! Ra-ta - plan, plan, plan, plan,

Cox. *tempo 10.*

plan ! . . . Now,

coals is coals, as sūre as eggs is eggs ; Coals have - n't souls, no more than they have legs ; But

cres. as you will ad - mit, the case . . is so, *f* Legs or no legs, my coals con-trive to go, contrive to *appassionata.*

cres. *f* *dim.*

go, con-trive to go! But as . . . you will ad-mit, The case is so, That legs or no legs,

f *dim. . . . p*

Ped. * Ped. *

Recit. BOUNCER.

My coals con-trive to go, con-trive to go! Well, I should say— or

Più vivo.

COX. BOUNCER. COX. BOUNCER (*going*).

as it seems to me— Ex-act-ly. Quite so. Then we both a-gree. As we a-gree, good

COX (*slower*). COX.

day. I've something more to say. *Vivace. (♩=120)* 'Tis not my coals a-

p *f* *dim.* *p*

BOUNCER. COX.

- lone— (Ah! why this cru-el tone?) But o-ther things as dear as they to me . . . Which

in that lit - tle clo-set I care - ful - ly de - po - sit, In them a sure and gra - dual loss I see, . . . Un -

- til their case the po - et's words ex - press, "Small by de - gres And beau - ti - ful - ly less"

BOUNCER.

Ah! yes, their case the po - et's words ex - press: "Small by de - gres and beau - ti - ful - ly less, *dim.*

Un - til their case the po - et's words ex - press: "Small by de - gres and beau - ti - ful - ly less, Small by de -

dim. *rall.*

Ah! beau - ti - ful - ly, beau - ti - ful - ly, beau - ti - ful - ly less."

rall.

- gres and beau - ti - ful - ly less, beau - ti - ful - ly less."

dim. *rall.* . . . *pp*

*Allegretto Pesante.**f* Cox.

f And now, Sergeant Boun-*cer*, I beg to announce, sir, For

ne'er was oc - ca-sion as this half as good, What-e'er may my coals ail, These things go by wholesale, My

accel. lu - ci-fers, can-dles! tea!! su-gar!!! and

cres. accel. cen - do

Andante. ($\text{♩} = 60$). wood!!!!

ff *p*

BOUNCER.

Mis - ter Cox, Mis - ter Cox, My feel-ings o - ver - pow - er me, That his

p *p*

lod - ger, His friend - ly lod - ger Should once sus - pect, That Boun - cer is

ff Cox.

a dod - - ger.

fp fp fp cres. ff

Andante.
BOUNCER (*thoughtfully*). Cox.

As to who takes your coals, wood, and all that, It must have been—No! no! 'Twas not the

p fp fp cres. ff

(♩ = 108.)
Allegro Militario. BOUNCER. *f*

cat! Ra - ta - plan, Ra-ta-plan, I'm a mi - li - ta - ry man, Rough,

ff

hon - est, I hope, tho' un - pol - ish'd, And I'll bet you a hat, That as to the cat, The cat in the arm-y's a -

Cox.

bol - ish'd, Ra - ta - plan, Ra - ta - plan, You're a mi - li - ta - ry man, Hon - est I hope, tho' it doesn't ap - pear, And

BOUNCER.

as to the cat, the trea - cher - ous cat, If it is - n't in the ar - my, don't have it here.

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, Ra - ta -

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, Ra - ta - plan, Ra - ta -

plan, I'm a mi-li-ta-ry man. *f* I'm a mi-li-ta-ry

Ra-ta-plan, Ra-ta-plan, He's a mi-li-ta-ry man, *p*

man, *f* A mi-li-ta-ry, mi-li-ta-ry, mi-li-ta-ry, mi-il-ta-ry, mi-li-ta-ry, *p*

He's a mi-li-ta-ry man, *f* A *cres.* ve-ry mi-li-ta-ry man, a

mi-li-ta-ry man. *ff* Ra-ta-plan, Ra-ta-plan, I'm a mi-li-ta-ry man, Hon-est I am, as I

mi-li-ta-ry man. *ff* Ra-ta-plan, Ra-ta-plan, He's a mi-li-ta-ry man, Hon-est, I hope, tho' it

hope to appear, And as to the cat, the trea-cher-ous cat, It is - n't in the ar-my, and we won't have it here, Ra-ta-

doesn't ap-pear, And as to the cat, the trea-cher-ous cat, It is - n't in the ar-my, and we won't have it here,

COX AND BOX.

21

f plan, Ra - ta - plan, *p* Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, *f* Ra - ta -
 Ra - ta - plan, *p* Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan,
ff *p* *f*
 plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, Ra - ta - plan, Ra - ta -
 Ra - ta - plan, *ff* Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, *f*
 plan, I'm a mi - li - ta - ry man. *p* I'm a mi - li - ta - ry
 Ra - ta - plan, Ra - ta - plan, He's a mi - li - ta - ry man,
f *p* *f*
 man, A mi - li - ta - ry, mi - li - ta - ry, mi - li - ta - ry, mi - li - ta - ry, mi - li - ta - ry,
 He's a mi - li - ta - ry man, A ve - ry mi - li - ta - ry man, a
p *cres.*

mi - li - ta - ry man. Ra - ta - plan, Ra - ta - plan, I'm a mi - li - ta ry man, Hon - est I am, as I

ff

mi - li - ta - ry man. Ra - ta - plan, Ra - ta - plan, He's a mi - li - ta - ry man, Hon - est, I hope, tho' it

ff

ff

hope to appear, And as to the cat, the trea-cher-ous cat, It is - n't in the ar - my, We won't have it here, Ra-ta -

doesn't ap - pear, And as to the cat, the trea-cher-ous cat, It is - n't in the ar - my, We won't have it here, Ra-ta

- plan, Ra-ta-plan, I'm a mi - li - ta - ry man, I'm a mi - li - ta - ry, mi - li - ta - ry, mi - li - ta - ry, mi - li - ta - ry

- plan, Ra-ta-plan, He's a mi - li - ta - ry man, He's a mi - li - ta - ry, mi - li - ta - ry, mi - li - ta - ry, mi - li - ta - ry, mi - li - ta - ry



BOUN. He's gone at last! I declare I was all in a tremble for fear Mr. Box should come in before Mr. Cox went out. Luckily they've never met yet—and what's more, they're not very likely to do so: for Mr. Box is hard at work at a newspaper office all night, and doesn't come home till the morning, and Mr. Cox is busy making hats all day long, and doesn't come home till night; so that I'm getting double rent for my room, and neither of my lodgers are any the wiser for it. It was a happy thought of mine—that it was! But I haven't an instant to lose. First of all, let me put Mr. Cox's things out of Mr. Box's way. (*He takes the three hats, Cox's dressing gown and slippers, opens door at L. and puts them in, then shuts door and locks it.*) Now then, to put the key where Mr. Cox always finds it. (*Puts the key on the ledge of the door, L.*) Now then, to make the bed—and don't let me forget that what's the head of the bed for Colonel Cox, becomes the foot of the bed for Private Box—people's tastes do differ so. (*Goes behind the curtains of the bed and seems to be making it—then appears with a very thin bolster in his hand.*) The idea of Colonel Cox presuming to complain of such a bolster as this!

[*He disappears again behind curtains.*]

BOX (*without*). Pooh—pooh! Why don't you keep your own side of the staircase, sir? (*Enters at back dressed as a printer—puts his head out of door again, shouting.*) It was as much your fault as mine, sir? I say, sir—it was as much your fault as mine, sir!

BOUN. (*emerging from behind the curtains of bed*). Lor, Mr Box! what is the matter?

BOX. Mind your own business, Bouncer!

BOUN. Dear, dear, Mr. Box! what a temper you are in, to be sure! I declare you are quite *pale* in the face!

BOX. What colour would you have a man to be, who has been setting up long leaders for a daily paper all night?

BOUN. But then, you've all day to yourself.

BOX (*looking significantly at BOUNCER*). So it seems! Far be it from me, Bouncer, to hurry your movements, but I think it right to acquaint you with my immediate intention of divesting myself of my garments and going to bed.

BOUN. Oh, certainly, Mr. Box! (*going*).

BOX. Stop! Can you inform me who the individual is that I invariably encounter going down stairs when I'm coming up, and coming up stairs when I'm going down?

BOUN. (*confused*). Oh—yes—the gentleman in the attic, sir.

BOX. Oh! There's nothing particularly remarkable about him, except his hats. I meet him in all sorts of hats—white hats and black hats—hats with broad brims, and hats with narrow brims, hats with naps, and hats without naps—in short, I have come to

the conclusion, that he must be individually and professionally associated with the hatching interest.

BOUN. Yes sir. And they tell me that's why he took the *hatties*! And, by-the-bye, Mr. Box, he begged me to request of you, as a particular favour, that you would not smoke quite so much.

BOX. Did he? Then you may tell the gentle hatter with my compliments, that if he objects to the effluvia of tobacco, he had better domesticate himself in some adjoining parish.

BOUN. You surely wouldn't deprive me of a lodger?

[*pathetically,*]

BOX. It would come to precisely the same thing, Bouncer, because if I detect the slightest attempt to put my pipe out, I at once give you warning—that I shall give you warning at once.

BOUN. Well, Mr. Box—do you want anything more of me?

BOX. On the contrary—I've had quite enough of you?

BOUN. Well, if ever!

BOX. But there's one evolution I should much like to see you perform.

BOUN. What's that?

BOX. Right about face, quick march.

[*Exit BOUN., L. C. D., slamming door after him.*]

BOX. It's quite extraordinary, the trouble I always have to get rid of that venerable warrior. He knows I'm up all night, and yet he seems to set his face against my indulging in a horizontal position by day. Now, let me see—shall I take my nap before I swallow my breakfast, or shall I take my breakfast before I swallow my nap—I mean shall I swallow my nap before—no—never mind! I've got a rasher of bacon somewhere—(*feeling in his pockets*)—I've the most distinct and vivid recollection of having purchased a rasher of bacon—Oh, here it is—(*produces it, wrapped in paper, and places it on the table*)—and a penny roll. The next thing is to light the fire. Where are my lucifers? (*looking on mantel-piece R. and taking box, opens it.*) Now 'pon my life, this is too bad of Bouncer—this is by several degrees too bad! I had a whole box full, three days ago, and there's only one! I'm perfectly aware that he purloins my coals and my candles, and my sugar—but I did think—Oh yes, I did think that my lucifers would be sacred (*lights the fire—then takes down the gridiron, which is hanging over fire-place, R.*). Bouncer has been using my gridiron! The last article of consumption that I cooked upon it was a pork chop, and now it is powerfully impregnated with the odour of red herrings! (*places gridiron on fire, and then, with a fork, lays rasher of bacon on the gridiron*). How sleepy I am to be sure! I'd indulge myself with a nap, if there was anybody here to superintend the turning of my bacon (*yawning again*). Perhaps it will turn itself.

A LULLABY.

(BOX'S SONG.)

Andante ma non troppo lento.

Piano.

*mf dolce.**p*

Hush'd is the ba - con on the grid, I'll take a nap and close my eye,

Soon shall I be nod - ding, nod - ding nid, *cres.* *cres.* nid nodding, nodding, nodding, nodding, Sing - - - ing*f* lul - la - by, *pp* Lul - la - by, . . . Lul - la - by, . . . Lul - la, lul - la, lul - la, lul - la, lul - la -

by, *rall.* Hush a bye ba - con, on the coal top, Till I a - wa - ken,

There you will stop, Hush - a - bye ba - con, on the coal top, Lul - la - by, Lul - la - by, Lul - la -

by, Lul - la - by, Lul - la - by.

mf *p*

Sleep, gen - tle ba - con, smoke a - mid, Which, circ - ling up, smile on the fry,

While I am nod-ding, nod - ding nid, nid nodding, nodding, nodding, nodding, Sin - - - ging

f lul - la - by, *pp* Lul-la - by, . . . Lul-la - by, . . . Lul-la, lul - la, lul - la, lul - la, lul - la -

- by, *rall.* Hush a bye ba - con, on the coal top, Till I a - wa - ken,

There you will stop, Hush-a-bye ba - con, on the coal top, Lul - la - by, Lul - la - by, Lul - la -

- by, . . . Lul - la - by, Lul - - la - by. . . .

(Enter COX, dancing with delight, L. C. Delight is depicted on his expressive countenance; he dances joyously while singing.)

“MY MASTER IS PUNCTUAL.”

(SONG AND DANCE.)

Allegro non troppo.

COX.

Piano.

p

ad lib.

My mas-ter is punc-tu - al al-ways in bu - si - ness, Un-punc-tu - al - i - ty

e - ven slight is in his Eyes such a crime that on showing my *phiz* in his Shop, I thought there'd be the de - vil to pay,

sf

Shop, I thought there'd be the de - vil to pay.

(dances with renewed delight.)

N.B.—The first and two other bars marked “*ad lib.*” are to be played during the dance until Cox begins to sing.

My a - ged em - ploy - er, with his phy - si - o - gno - my Shin - ing from so like a

p *ad lib.*

star in as - tro - no - my, Said, "Mister Cox, you'll oblige me and honour me, If you will take this as your ho - li - day,

sf

If you will take this as your ho - li - day. (*dances with increased delight and satisfaction.*)

Vi - sions of Brighton and back, and of Rosh - er - ville, Cheap fare ex - cur - sions al -

p *ad lib.*

- ready thesquash I feel, Fearing the rain, put on my Mackintosh I vill, Now for my break - fast, my light de - jeu - nay,

poco rall. *a tempo.*

colla voce. *a tempo.* *sf*

Now for my breakfast, my light de - jeu - nay.

f *sf*

COX. I bought a mutton chop, so I shan't want any dinner. (*Puts chop on table.*) Good gracious! I've forgot the bread. Hallo! what's this? a roll, I declare. Come, that's lucky! Now then to light the fire. Holloa—(*seeing the lucifer box on table*)—who presumes to touch my box of lucifers? Why it's empty! I left one in it—I'll take my oath I did. Heyday! why the fire is lighted! Where's the gridiron? *On the fire, I declare.* And what's that on it? Bacon? Bacon it is! Well, now, 'pon my life, there is a quiet coolness about Bouncer's proceedings that's almost amusing. He takes my last lucifer—my coals—and my gridiron, to cook his breakfast by! No, no—I can't stand this! Come out of that! (*pokes fork into bacon, and puts it on a plate on the table, then places his chop on the gridiron, which he puts on the fire.*) Now then for my breakfast things. (*Taking key hung up L., opens door L., and goes out slamming the door after him, with a loud noise.*)

BOX (*suddenly showing his head from behind curtains.*) Come in! if it's you, Bouncer—you needn't be afraid. I wonder how long I've been asleep! (*Suddenly recollecting.*) Goodness gracious!—my bacon (*leaps off bed and runs to the fireplace.*) Halloa,

what's this? A chop? Whose chop? Bouncer's, I'll be bound. He thought to cook his breakfast while I was asleep—with my coals, too—and my gridiron. Ha, ha! But where's my bacon? (*Seeing it on table.*) Here it is! Well, 'pon my life, Bouncer's going it! And shall I curb my indignation? Shall I falter in my vengeance? No! (*digs the fork into the chop, opens window, and throws chop out—shuts window again.*) So much for Bouncer's breakfast, and now for my own! (*with fork he puts the bacon on the gridiron again.*) I may as well lay my breakfast things. (*Goes to mantel-piece at R., takes key out of one of the ornaments, opens door at R. and exit, slamming door after him.*)

COX (*putting his head in quickly at L. D.*). Come in—come in. (*Opens door and enters with a small tray, on which are tea things, &c., which he places on drawers, L., and suddenly recollects.*) Oh! goodness! my chop! (*running to fire-place.*) Holloa—what's this! The bacon again! Oh, pooh! Zounds—confound it—dash it—damn it—I can't stand this! (*pokes fork into bacon, opens window, and flings it out, shuts window again, and returns to drawers for tea things, and encounters BOX coming from his cupboard with his tea things—they come down c. of stage together.*)

TABLEAU V.—THE STRANGER.

WHO ARE YOU, SIR?

(TRIO.)

Allegro moderato. (♩ = 108.)

Piano.

ff *p* *tr*

Cox.

Who are you, sir? Tell me who?

Box.

If it comes to that, sir?

p *tr* *p*

Cox.

who are you? Who are you, sir?

Box.

What's that to you, sir?

Cox.

Who, sir? You, sir? Who are you, sir?

What's that to *who*, sir? Who are you, sir? Tell me

cres. *accl*

Tell me who, sir? who are you, sir? Tell me who, sir? who are you, sir? Tell me who, sir? you, sir?

who, sir? who are you, sir? Tell me who, sir? who are you, sir? Tell me who, sir? who are you, sir?

er *f* *an* *do.*

(aside.)

Yes, 'tis the hat - ter! Yes, 'tis the

(aside.)

Yes, 'tis the prin - ter! Yes, 'tis the

ff *ff*

hat - - - - - ter.

prin - - - - - ter.

ff *lunga pausa.*

Allegro furioso. (♩=144.)

COX (with suppressed fury.)

Prin - ter, prin - ter, take a hint - ter,

ff *p*

Leave the room or else shall I, Vain - ly strug - gle with the fire, . . .

with the ra - ging fierce de - sire, . . . To do you an in - - ju - ry, an

cres.

in - - - - - ju - ry!

f *dim.*

Box (*with suppressed fury*).

Hat - ter, hat - ter, cease your clat - ter. Leave the room or else shall I,

p

Vain - ly strug - gle with the fire . . . With the ra - ging fierce de - sire, . . .

To do you an in - ju - ry, an in - - - - - ju -

f

ry, Hat-ter, hat-ter, cease your clat-ter, Hat-ter, hat-ter, cease your clat-ter,

Prin - ter, prin - ter, take a hint - ter, Prin - ter, prin - ter, take a hint - ter,

p

go. Hat-ter, hat-ter, cease your clat-ter, Hatter, hatter, cease your clatter, Hatter, hatter, hatter, hatter, hatter, cease your clatter,

go. Printer, printer, take a hint-ter, Printer, printer, take a hint-ter, Printer, printer, printer, printer, printer take a hint-ter,

f

go. Hat-ter, hatter, cease your clat-ter, Hatter, hat-ter, cease your clatter, Hatter, hat-ter, hatter, hat-ter, hatter, cease your clatter,

go. Printer, printer, take a hint-ter, Printer, printer, take a hint-ter, Printer, printer, printer, printer, printer, take a hint-ter,

f

go. Hatter, hatter, cease your clatter, clatter, cease your clatter, go.

go. Printer, printer, take a hint-ter, hint-ter, take a hint-ter, go.

ff

COX AND BOX.

Cox.

meno mosso.

Your room! If on that your

p

bent, Here is my re-ceipt for

rit. a tempo.

Box.

rent. Your re-ceipt is ve - ry

fine.

If you come to that, sir,

p sf p

If you come to that, sir— Here is mine. Mur - der! He can

Cox. *ff*

Thieves! Boun-cer! He can

set - - tle the hat - - ter, turn out the man! Boun - cer! Boun - cer!

set - - tle the prin - - ter, turn out the man! Boun - cer! Boun - cer!

ff

Enter BOUNCER.

The musical score is written on three staves. The top staff is a vocal line in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with lyrics 'Ra - ta - plan! Ra - ta - plan! Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan!' written below. The middle and bottom staves are piano accompaniment. The middle staff uses a treble clef and contains chords and single notes. The bottom staff uses a bass clef and contains a bass line. Both piano parts end with a double bar line and a key signature change to G major (one sharp).

Ra - ta - plan! Ra - ta - plan! Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan!

Allegro vivace. (♩ = 108.)

ff

Ra - ta - plan, Ra - ta - plan, Ra - ta - plan,

ff

Ra - ta - plan, Ra - ta - plan, Ra - ta - plan,

ff

Ra - ta - plan, Ra - ta - plan, Ra - ta - plan,

ff

ff

First system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics, and the bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

Vocal parts lyrics:

- Staff 1: Ra-taplan, plan, plan, plan, . . . Ra-ta - plan, Ra-ta - plan, Ra-ta - plan, . plan, plan, Ra-ta -
- Staff 2: Ra-taplan, plan, plan, plan, Ra-ta - plan, Ra-ta - plan, Ra-ta - plan, plan, plan, Ra-ta -
- Staff 3: Rataplan, plan, plan, plan, Rata-plan, Ra-taplan, Ra-taplan, plan, plan, plan, plan, Ra-ta -

Piano accompaniment (Staff 5):

ff

Second system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics, and the bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

Vocal parts lyrics:

- Staff 1: - plan, Ra - ta - plan, Ra - ta-plan, Ra - ta-plan, plan, plan, plan, Ra - ta - plan, Ra - ta -
- Staff 2: - plan, Ra - ta - plan, Ra - ta-plan, Ra - ta-plan, plan, plan, plan, Ra - ta - plan, Ra - ta -
- Staff 3: - plan, Ra - ta - plan, Ra - ta-plan, Ra - ta-plan, plan, plan, plan, Ra-ta-plan, Ra-ta-plan,

Piano accompaniment (Staff 5):

ff

Third system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics, and the bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

Vocal parts lyrics:

- Staff 1: - plan, Ra-ta - plan, plan, plan, plan, plan, plan, . . . Ra-taplan, Ra-ta - plan, plan, plan,
- Staff 2: - plan, Ra-ta - plan, plan, plan, plan, plan, plan, . . . Ra-taplan, Ra-ta - plan, plan, plan,
- Staff 3: Ra-taplan, Ra-ta - plan, Ra-taplan, Ra-ta - plan, plan, plan,

Piano accompaniment (Staff 5):

pp

COX AND BOX.

p

Ra-ta - plan, Ra-taplan, Ra-ta - plan, Ra-taplan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Rataplan, Rata-

p

Ra-ta - plan, Ra-taplan, Ra-ta - plan, Ra-taplan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Rataplan, Rata-

p

Ra-ta - plan, Ra-taplan, Ra-ta - plan, Ra-taplan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Rataplan, Rata-

- plan, Ra-taplan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta-

- plan, Ra-taplan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta-

- plan, Ra-taplan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta-

sempre pp

- plan, plan, plan, plan, plan, Rataplan, Rata - plan, Rataplan, Rata - plan. *f* Rata - plan, Ra-ta-plan, Rata -

- plan, plan, plan, plan, plan, Rataplan, Rata - plan, Rataplan, Rata - plan. *f* Rata - plan, Ra-ta-plan, Rata -

- plan, plan, plan, plan, plan, Rataplan, Rata - plan, Rataplan, Rata - plan. *f* Rata - plan, Ra-ta-plan, Rata -

f *ff*

COX AND BOX.

plan, Ra-ta-plan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, Ra-ta-plan, Ra-ta -

plan, Ra-ta-plan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, Ra-ta-plan, Ra-ta -

plan, Ra-ta-plan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, Ra-ta-plan, Ra-ta -

ff

[illegible]

plan, Rataplan, Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, . . . Ra-ta-plan, . . .

plan, Rataplan, Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan,

plan, Rataplan, Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan,

Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -

Box. "What do you mean by singing Rataplan, Sir?"
Cox. "What do *you* mean by singing Rataplan, Sir?"

Box. "I mean nothing, Sir."
Cox. "So do I, Sir."

Box. "Very well, Sir."
Cox. "Very well, Sir."

pp *attacca.*

Ra - ta - plan, Ra - taplan, Ra - ta - plan, Ra - taplan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta - plan, Rataplan, Rata-

Ra - ta - plan, Ra - taplan, Ra - ta - plan, Ra - taplan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta - plan, Rataplan, Rata-

Ra - ta - plan, Ra - taplan, Ra - ta - plan, Ra - taplan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta - plan, Rataplan, Rata-

- plan, Ra - taplan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -

- plan, Ra - taplan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -

- plan, Ra - taplan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -

sempre pp

- plan, plan, plan, plan, plan, Rataplan, Rata - plan, Rataplan, Rata - plan. *f* Rata - plan, Ra-ta-plan, Rata -
 - plan, plan, plan, plan, plan, Rataplan, Rata - plan, Rataplan, Rata - plan. *f* Rata - plan, Ra-ta-plan, Rata -
 - plan, plan, plan, plan, plan, Rataplan, Rata - plan, Rataplan, Rata - plan. *f* Rata - plan, Ra-ta-plan, Rata -

f *ff*

- plan, Ra-ta-plan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, Ra-ta-plan, Ra-ta -
 - plan, Ra-ta-plan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, Ra-ta-plan, Ra-ta -
 - plan, Ra-ta-plan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, Ra-ta-plan, Ra-ta -

ff

- plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra - - ta - plan, Ra - - ta - plan, Ra - - ta - plan, plan, plan, plan,
 - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra - - ta - plan, Ra - - ta - plan, Ra - - ta - plan, plan, plan, plan,
 - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra - - ta - plan, Ra - - ta - plan, Ra - - ta - plan, plan, plan, plan,

COX AND BOX.

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plan, Rataplan, Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, . . . Ra-ta-plan, . . .

plan, Rataplan, Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan,

plan, Rataplan, Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan,

Rataplan, Ra-ta-plan, Rataplan, Rata - plan.

- plan, Rataplan, Ra-ta-plan, Rataplan, Rata - plan.

- plan, Rataplan, Ra-ta-plan, Rataplan, Rata - plan.

f

BOX. Instantly remove that hatter !
 COX. Immediately turn out that printer !
 BOUN. Well—but, gentlemen—
 COX. Explain ! *[pulling him round.]*
 BOX. Explain ! *(pulling him round.)* Whose room is this !
 COX. Yes—whose room is this ?
 BOX. Doesn't it belong to me ?
 BOUN. No !
 COX. There ! You here, sir—it belongs to me !
 BOUN. No—it belongs to both of you !
 COX. }
 BOX. } Both of us !
 BOUN. Oh, yes ! gents, don't be angry—but you see, this gentleman—*(pointing to BOX)*—only being at home in the day time, and that gentleman—*(pointing to COX)*—at night, I thought I might venture, until my little back second floor room was ready—
 COX. *{ eagerly. When will your little back second floor room*
 BOX. *{ be ready ?—*
 BOUN. Why, to-morrow—
 COX. I'll take it !
 BOX. So will I !
 BOUN. Excuse me—but if you both take it, you may just as well stop where you are.
 Both. True.
 COX. I spoke first, sir—

BOX. With all my heart, sir. The little back second floor room is yours, sir—now go—
 COX. Go ? Pooh—pooh— !
 BOUN. Now don't quarrel, gentlemen. You see, there used to be a partition here—
 Both. Then put it up !
 BOUN. Nay, I'll see if I can't get the other room ready this very day. Now, gents and officers, don't fight, but keep your tempers. *[exit L. C. D.]*
 COX. What a disgusting position !
 BOX. *(sitting down on chair, at one side of table, and following Cox's movements)* Will you allow me to observe, if you have not had any exercise to-day, you'd better go out and take it ?
 COX. I shall not do anything of the sort, sir. *[seating himself at the table opposite Box.]*
 BOX. Very well, sir.
 COX. Very well, sir ? However, don't let me prevent you from going out.
 BOX. Don't flatter yourself, sir. *(Cox is about to break a piece of the roll off.)* Halloo ! that's my roll, sir,—*snatches it away—puts a pipe in his mouth, and lights it with a piece of tinder—puffs smoke across the table towards COX.*
 COX. Halloo ? What are you about, sir ?
 BOX. What am I about ? I'm about to smoke.
 COX. Wheugh !
[goes to the window at Box's back, and flings it open.]

COX AND BOX.

BOX. Halloo ! (*turning round*) Put down that window, sir!
 COX. Then put your pipe out, sir!
 BOX. There! [*puts pipe on the table.*]
 COX. There! [*slams down window and re-seats himself.*]
 BOX. I shall retire to my pillow. (*gets up, takes off his jacket, then goes towards bed and sits upon it L. C.*)
 COX. (*jumps up, goes to bed and sits down on R. of BOX.*) I beg your pardon, sir—I cannot allow any one to rumple my bed.

[*both rising.*]

BOX. Your bed? Hark ye, sir, can you fight?

COX. No, sir.

BOX. No? Then come on—

[*sparring at COX.*]

COX. Sit down, sir—or I'll instantly vociferate "Police!"

BOX. (*seats himself—BOX does the same*) I say, sir—

COX. Well, sir?

BOX. Although we are doomed to occupy the same room for a few hours longer, I don't see any necessity for our cutting each other's throat, sir.

COX. Not at all. It's an operation that I should decidedly object to.

BOX. And, after all, I've no violent animosity against you, sir?

COX. Nor have I any rooted antipathy to you, sir.

BOX. Besides, it was all Bouncer's fault, sir.

COX. Entirely, sir.

[*gradually approaching chair.*]

BOX. Very well, sir!

COX. Very well, sir!

[*pause.*]

BOX. Take a bit of roll, sir?

COX. Thank ye, sir.

[*breaking a bit off—pause.*]

BOX. Do you sing, sir?

COX. I sometimes dabble in a serenade.

BOX. Then dabble away.

TABLEAU VI.—THE DUEL.

THE BUTTERCUP.

(DUET SERENADE.)

Allegretto con espressione.

Piano.

Cox.

rall.

know my notes, I count each bar, And I've learnt a tune . . . on the

colla voce.

a tempo.

Box. Cox. Box. Cox.

gay . . . gui-tar, Fid-dle-id-dle-dum, Fid-dle-id-dle-um, Fid-dle-id-dle-dum, Fid-dle-id-dle, id-dle, id-dle, id-dle -

a tempo.

Box.

I come by night, I

dim. *p*

dum, Fid-dle-id-dle-um, Fid-dle-id-dle-dum, Fid-dle-id-dle-um, Fid-dle-id-dle-dum, Fid-dle-id-dle-um, Fid-dle-id-dle-

dim. *p*

come by day, I come in the morn to sing my lay, I

dum, Fid-dle-id-dle-um, Fid-dle-id-dle-dum, Fid-dle-id-dle-um, Fid-dle-id-dle-dum, Fid-dle-id-dle-um, Fid-dle-id-dle-

COX AND BOX.

cres.

know my notes, I count each bar, And I've learnt a tune on the

- dum, Fid-dle-id- dle-dum, Fid-dle-id -dle - dum, Fid-dle - id- dle-dum, Fid-dle-id - dle - dum, Fid-dle - id- dle-dum, dum, dum,

cres.

gay gui - tar, on . . the

p

dum, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

p

cres.

gay gui - tar,

f

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

cres.

... on the gay gui - tar; *p* I know. . . . my

dim. *p*

la, la, la, la, la, la, la, la, la, la, la, la, la, Fid - dle - id - dle - um, Fid - dle - id - dle -

f *dim.* *p*

cres. notes, I count . . . each bar, I've learnt . . . a tune on the gay gui -

f

- dum, Fid - dle - id - dle - dum, Fid - dle - id - dle - dum, Fid - dle - id - dle - dum, Fid - dle - id - dle - dum, on the gay gui -

cres. *f*

tar.

tar.

ff

tr *f* *p*

Box.

The flow-er - et shines on the min-ar - et fair, The Dah - lia waves in the breeze, The

cock - cha - fer sighs in the mid - night-air, The Dick - y bird sings in the trees; . . . I

come by night, I come by day, I ne - ver, ah ne-ver can stay a - way; If

you the gui - tar can sweet - - - ly do, I play on the con - - - cer-

cadenza.

- - na, The concerti - - - - - na too

Fiddleiddledum,

Fiddleiddle, iddle, iddle, iddle-

Cox. *a tempo.*

Fiddleiddle - dum,

Fiddleiddle - dum,

a tempo.

Box.

dum.

I come by night, I

*dim.**p*

Fid-dle- id- dle-um, Fid-dle- id- dle - dum, Fid-dle-id- dle- um, Fid-dle- id- dle - dum, Fid-dle- id- dle-um, Fid-dle- id- dle-

*dim.**p*

come by day, I come in the morn to sing my lay, I

- dum, Fid-dle- id- dle-um, Fid-dle- id- dle - dum, Fid-dle-id- dle- um, Fid-dle- id- dle - dum, Fid-dle- id- dle-um, Fid-dle-id- dle-

cres.

know my notes, I count each bar, And I've learnt a tune on the

- dum, Fid dle-id- dle-dum, Fid-dle-id -dle - dum, Fid-dle - id- dle-dum, Fid-dle-id - dle - dum, Fid-dle - id- dle-dum, dum, dum,

cres.

gay gui - tar, on . . the

p

dum, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

p

cres.

gay gui - tar,

f

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

cres.

The musical score is written for a vocal soloist and piano accompaniment. It is in 2/4 time and the key of B-flat major (two flats). The score is divided into three systems. The first system contains the first line of the vocal melody and the first line of the piano accompaniment. The second system contains the second line of the vocal melody and the second line of the piano accompaniment. The third system contains the third line of the vocal melody and the third line of the piano accompaniment. The vocal part includes lyrics and musical notation. The piano part includes musical notation. The score includes dynamic markings such as *cres.* (crescendo), *p* (piano), and *f* (forte). The piano part features a variety of musical textures, including chords, arpeggios, and single notes.

on the gay gui - tar ; I know . . . my

la, la, la, la, la, la, la, la, la, la, la, la, la, Fid - dle - id - dle - um, Fid - dle - id - dle -

notes, I count . . . each bar, I've learnt . . . a tune on the gay gui -

- dum, Fid - dle - id - dle - dum, Fid - dle - id - dle - dum, Fid - dle - id - dle - dum, Fid - dle - id - dle - dum, on the gay gui -

tar.

tar.

Sva... loco.

[Cox plays on the gridiron like a guitar. Box takes an opera hat and imitates the concertina.]

BOX. Have you read this month's Bradshaw, sir?

COX. No, sir—my wife wouldn't let me.

BOX. Your wife!

COX. That is—my *intended* wife.

BOX. Well, that's the same thing! I congratulate you.

[shaking hands.]

COX. (with a deep sigh.) Thank ye. (seeing BOX about to get up.) You needn't disturb yourself, sir, she won't come here.

BOX. Oh! I understand. You've got a snug little establishment of your own here—on the sly—cunning dog—(nudging Cox.)

COX. (drawing himself up.) No such thing, sir—I repeat, sir, no such thing, sir; but my wife—I mean my *intended* wife happens to be the proprietor of a considerable number of bathing machines—

BOX. (suddenly.) Ha! Where? [grasping Cox's arm.]

COX. At a favourite watering place. How curious you are!

BOX. Not at all. Well?

COX. Consequently, in the bathing season—which luckily is rather a long one—we see but little of each other; but as that is now over, I am daily indulging in the expectation of being blessed with the sight of my beloved. (very seriously.) Are you married?

Box. Me? Why—not exactly!
 Cox. Ah—a happy bachelor?
 Box. Why—not precisely!
 Cox. Oh! a—widower?
 Box. No—not absolutely!
 Cox. You'll excuse me, sir—but, at present, I don't exactly understand how you can help being one of the three.
 Box. Not help it?
 Cox. No, sir—not you, nor any other man alive!
 Box. Ah, that may be—but I'm not alive!
 Cox. (*pushing back his chair.*) You'll excuse me, sir—but I don't like joking upon such subjects.
 Box. But I am perfectly serious, sir, I've been defunct for the last three years!
 Cox. (*shouting.*) Will you be quiet, sir?

Box. If you won't believe me, I'll refer you to a very large, numerous, and respectable circle of disconsolate friends.

Cox. My very dear sir—my *very* dear sir—if there ~~does~~ exist any ingenious contrivance whereby a man on the eve of committing matrimony can leave this world, and yet stop in it, I shouldn't be sorry to know it.

Box. Oh! then I presume I'm not to set you down as being frantically attached to your intended.

Cox. Why not exactly; and yet, at present, I'm only aware of one obstacle to my doating upon her, and that is, that I can't abide her.

Box. Then there's nothing more easy. Do as I did.

Cox. (*eagerly.*) I will! What is it?

Box. Drown yourself!

Cox. (*shouting again.*) Will you be quiet, sir?

Box. Listen :—

“THREE YEARS AGO.”

(ROMANCE.)

Allegretto comodo. (♩ = 100.)

Piano.

The piano introduction is in G major (one sharp) and 2/4 time. It begins with a forte (f) dynamic and ends with a piano (p) dynamic. The melody is played in the right hand, and the left hand provides a harmonic accompaniment with chords and single notes.

Box. Cox.

Not long a - go it was my fate to cap - ti - vate a wi - - dow At Ramsgate ; I, 'tis odd to state, The

The vocal line for Box and Cox is in G major and 2/4 time. The piano accompaniment continues with a similar harmonic pattern. The lyrics are: "Not long a - go it was my fate to cap - ti - vate a wi - - dow At Ramsgate ; I, 'tis odd to state, The".

Box.

same at Mar - gate did, oh ! By her not lik - ing to be kiss'd I thought I'd bet - ter try to In

colla voce.

The vocal line for Box continues. The piano accompaniment features a *colla voce* section where the piano part continues without the vocal line. The lyrics are: "same at Mar - gate did, oh ! By her not lik - ing to be kiss'd I thought I'd bet - ter try to In".

Cox.

the Life Guards or Blues en - list ; How odd ! and so did I too.

p = tempo.

The vocal line for Cox concludes the phrase. The piano accompaniment returns to the original tempo. The lyrics are: "the Life Guards or Blues en - list ; How odd ! and so did I too." The piece ends with a forte (f) dynamic.

Box. Cox. Box. Cox.

I was not tall e-nough, they said; Too short, they said, of me; . . The in-fan-try I en-ter-ed, And

p

Box. Cox.

I the In-fan-tree; My wi-dow of-fer'd to purchase my dis-charge from the marching line, oh! That's

Box.

odd, co-in-ci-dent-al-ly, The ve-ry same did mine, oh! I he-si-ta-ted to con-sent, For

Cox.

my con-sent she wai-ted, I gave it. Ah! with mine I went, And ne-ver he-si-ta-ted.

colla voce. *f*

Box.

The hap-py day came near at length, We

p

hop'd it would be sun - ny, I found I need - ed all my strength To face the ce - re - mo - ny, I

sudden - ly found out I was un - wor - thy to pos - sess her, I told her so at once because I

Presto. fear'd it might dis - tress her. Be - fore the words were out of my mouth, There came from the North and

colla voce. *p*

flew to the South, A some-thing that came un - pleasant - ly near, Clat - ter - ing, spat - ter - ing, bat - ter - ing, Shatter - ing,

f *ff*

Dashing, clashing, smashing, flashing, slashing, crashing, miss - ing, but whizzing right past my ear.

sf

It shatter'd it-self on the man - tel piece

Cox. Box. *Allegro molto. (♩ = 144)*

whop! What was it? Ah! trem - ble, the ba - sin call'd Slop. It

fell at my feet, it would have put the back of a man who was e-ver so meek up, So

be-ing thus bait - - ed, I re - - tal - i - a - - ted, And hurl'd at my wi - dow a crock - e - ry tea - cup.

Cox. Recit. Box.

Between you, then, there was a frac - tion, And I was threaten'd with an ac - tion,

COX AND BOX

Cox. O ciel! pro - ceed. Box. One morn when I had fin-ish'd my ab - lu - tion, I took— a Cox.

Box. *Andante. (♩ = 80.)* walk? No, sir, a re - so - - - lu - tion. Friends or foes, None sup -

- pose, No bo - dy knows what I does, I tie up my clothes, My

shirt and my hose, My socks for my toes, My li - nen for nose, I think of my woes, And

COX. (*spoken.*) Ha! I see, you left in a tiff! un - der the rose I pack up my bun - dle, and off I goes. Ped.

COX AND BOX.

55

Box.

Un poco più vivo. (♩ = 108.)

Lis - ten, I so - lenm - ly walk'd to the cliff, And, sing - - ing a sort of a

dul - cet dirge, Put down my bun - dle up - on the verge,

Heard the wild sea-gull's mournful cry, Look'd all around there was no - bo - dy nigh, None but I on the cliff so high, And

all save the sea was bare and dry, And I took one look on the wave below, And I rais'd my hands in an a - gony throe, And I

appassionata.

cres.

COX AND BOX.

stood on the edge of the rock so steep, And I gaz'd like a maniac on the deep. . . . I cried: "Fare -

f

Ped. * Ped. * Ped. * Ped. *

Andante. ($\text{♩} = 80$)

- well, fare - well to earth, Fare - well, fare - well to the land of my birth, Fare -

Flute.

pp

- well, fare-well to my on - ly love, To the sea be - low, and the sky a - bove!" With a

dim.

Ped.

f

glance at the sea of wild des - pair, I cried, "I come;" my bun - dle lay there, At the

f

p

ff

Allegro tempo 1mo. ($\text{♩} = 100$)

edge, where the coastguard's way was chalk'd, Then a - way. . . . In the op - posite way I

ff

p

Cox.

walk'd. What a cle-ver man, What a ca-pi-tal plan I've listened with at - ten - tion, I think that I Should

f

Cox.

What a cle-ver man, What a ca-pi-tal plan, I've lis-ten'd with at -

like to try Your won-der-ful in - ven - tion, What a cle-ver man, What a ca-pi-tal plan, You've lis-ten'd with at -

- ten - - tion, If you like it, why Should you not try My won - der - ful in - ven - - tion.

- ten - - tion, I think that I Should like to try Your won - der - ful in - ven - - tion.

rall. *ff*

sf *sf*

COX. Dear me ! I think I begin to have some slight perception of your meaning. Ingenious creature ! you disappeared—the suit of clothes was found—

BOX. Exactly—and in one of the pockets of the coat, or the waistcoat, or the pantaloons—I forget which—there was also found a piece of paper, with these affecting farewell words :—"This is thy work, oh, Penelope Ann !"

COX. Penelope Ann ! (*starts up, takes Cox by the arm and leads him slowly to front of stage.*) Penelope Ann ?

BOX. Penelope Ann !

COX. Originally widow of William Wiggins !

BOX. Widow of William Wiggins !

COX. Proprietor of bathing machines ?

BOX. Proprietor of bathing machines !

Cox. At Margate?
 Box. And Ramsgate.
 Cox. It must be she! And you, sir—you are Box—the lamented, long lost Box!
 Box. I am!
 Cox. And I was about to marry the interesting creature you so cruelly deceived.
 Box. Ah! then you are Cox!
 Cox. I am!
 Box. I heard of it. I congratulate you—I give you joy! and now, I think I'll go and take a stroll. *[going.]*
 Cox. No you don't. *(stopping him)* I'll not lose sight of you till I've restored you to the arms of your intended.
 Box. My intended? You mean your intended.
 Cox. No, sir—yours!
 Box. How can she be my intended, now that I am drowned?
 Cox. You're no such thing, sir! and I prefer presenting you to Penelope Ann. Permit me, then, to follow the generous impulse of my nature—I give her up to you.
 Box. Benevolent being! I wouldn't rob you for the world *(going)* Good morning, sir!
 Cox. *(seizing him)* Stop!
 Box. Unhand me, hatter! or I shall cast off the lamb and assume the lion!
 Cox. Pooh! *[snapping his fingers in Box's face.]*
 Box. An insult! to my very face—under my very nose! *(rubbing it)* You know the consequences, sir,—instant satisfaction, sir!
 Cox. With all my heart, sir! *(they go to fireplace R. and begin ringing bells violently, and pull down bell pulls.)*
 Both. Bouncer! Bouncer!

[BOUN. runs in D.L.C. all three sing RATAPLAN, and stop in the middle.]

BOUN. What is it, gentlemen?
 Box. Pistols for two!
 BOUN. Yes, sir.
 Box. Stop! You don't mean to say, thoughtless and misguided militiaman, that you keep loaded fire arms in the house.
 BOUN. Oh, no—they're not loaded.
 Box. Then produce the murderous weapons instantly.
[exit BOUNCER, L. C.]
 Box. I say, sir!
 Cox. Well, sir.

Box. What's your opinion of duelling, sir?
 Cox. I think it's a barbarous practice, sir.
 Box. So do I, sir. To be sure, I don't so much object to it when the pistols are not loaded.
 Cox. No: I daresay that *does* make some difference.
 Box. And yet, sir—on the other hand—doesn't it strike you rather a waste of time, for two people to keep firing pistols at one another with nothing in 'em.
 Cox. No, sir—no more than any other harmless recreation.
 Box. Hark ye! Why do you object to marry Penelope Ann?
 Cox. Because, as I've already observed, I can't abide her. You'll be happy with her.
 Box. Happy? me? with the consciousness that I have deprived you of such a treasure? No, no, Cox!
 Cox. Don't think of me, Box—I shall be sufficiently rewarded by the knowledge of my Box's happiness.
 Box. Don't be absurd, sir.
 Cox. Then don't you be ridiculous, sir.
 Box. I won't have her!
 Cox. No more will I!
 Box. I have it! Suppose we draw lots for the lady—eh, Mr. Cox?
 Cox. That's fair enough, Mr. Box.
 Box. Or, what say you to dice?
 Cox. With all my heart! Dice by all means. *[eagerly.]*
 Box. *(aside.)* That's lucky! Bouncer's nephew left a pair here yesterday. He sometimes persuades me to have a throw for a trifle, and as he always throws sixes, I suspect they are good ones. *(goes to cupboard at R. and brings out dice box.)*
 Cox. *(aside.)* I've no objection at all to dice. I lost one pound seventeen and sixpence, at last Barnet Races, to a very gentlemanly-looking man, who had a most peculiar knack of throwing sixes—I suspected they were loaded, so I gave him another half-crown and he gave me the dice. *(takes dice out of his pocket—use lucifer box as substitute for dice-box, which is on the table.)*
 Box. Now then, sir!
 Cox. I'm ready, sir! *(they seat themselves at opposite sides of the table.)* Will you lead off, sir?
 Box. As you please, sir. The lowest throw, of course, wins Penelope Ann?
 Cox. Of course, sir!
 Box. Very well, sir!
 Cox. Very well, sir!
 Box. *(rattling dice and throwing.)*

TABLEAU XVII.—THE GAMBLERS! THE RATTLE!! THE HAZARD!!! THE DIE!!!!

THE GAMBLING DUET.—“SIXES.”

Allegro non troppo. (♩ = 108.)

Box.

Sixes

Piano.

p

p Ped.

Cox.

That's a good throw for you,

Six - es.

Box.
That's not a bad one too. Six - es.

Cox. Box.
Six-es. Six - es.

Cox. Box.
Six-es. Very good dice.

dim *p*

Yours, sir, are nice, Sup - pose we ar - range (it

tr. *tr.*

COX AND BOX.

Cox.

suits you) to change?

Oh!

ve - - ry well,

that

I will

do,

To please . . . a gen - tle - man

such

as you.

p *colla voce.**rall.**p* *a tempo.*< *sf* >< *sf* *rall.* >

Box.

Cox.

Six - es.

Six - es.

COX AND BOX.

61

Box.

Six - es.

Cox.

Six - es.

Oh!

Oh!

this is ab-surd, I ne-ver have heard of such won-der-ful throws as I've seen with those. Oh!

this is ab-surd, I ne-ver have heard of such won-der-ful throws as I've seen with those. Oh!

this is ab-surd, I ne-ver have heard of such won-der-ful throws as I've seen with those.

this is ab-surd, I ne-ver have heard of such won-der-ful throws as I've seen with those.

Six - es. Looks like trick-sies. Six - es. Looks like trick-sies; with

Six - es. Looks like trick-sies. Six - es. Looks like trick-sies; with

cres.

such a throw there's no - bo - dy can E - ver set - tle the case of Pe - ne - lo - pe Ann, with

such a throw there's no - bo - dy can E - ver set - tle the case of Pe - ne - lo - pe Ann, of Pe -

- ne - lo - pe, el - o - pe, ne - lo - pe, el - o - pe Ann.

Box. It's perfectly absurd your going on throwing sixes in this sort of way.

Box. I have it—suppose we toss for the lady.

Cox. I shall go on till my luck changes.

Cox. With all my heart.

Box. (*aside*).

Cox. (*aside*)

Where's my luck - - y shil - - ling?

Where's my tos - sing six - pence?

Where's my luck - - y shil - - - - - ling?

Where's my toss - ing six - - - - - pence?

BOX. Now then, sir—heads win?

COX. Or tails lose—whichever you prefer.

BOX. It's the same to me, sir.

COX. Very well, sir. Heads, I win—tails, you lose.

BOX. Yes—*(suddenly)*—no. Heads win, sir.

COX. Very well—go on!

[*They are standing opposite to each other.*]

Dialogue continues.

pp

sf

sf

rall.

sf

sf

sf

(Wait here for cue.)
"Very well sir."

COX AND BOX.

a tempo. Box. Cox.

Head! Head!

Box. Cox. Box.

Head! Could't you say some-thing else in- stead! Head!

Cox. Box.

Head! I wish an oc - ca - sion - al tail you'd try.

Cox. Box. Cox.

Head! Head! Head!

accel - - - *cres.* le - ran - - - do.

Box. (*Recit.*)

I nail your six - pence; hal - lo! it's got no tail!

ff

Cox.

I've a mind to pitch you out on the leads! Your shil-ling, I find, has got two heads!

ff *ff*

You swin-dler, you cheat, take care of my feet, Out of my room, sir, And

You swin-dler, you cheat, take care of my feet, Out of my room, sir, And

Presto.

ff

in - to the street. Turn me out, try it, That is if you can. Swindler, cheat, vag - a - bond, swindler, cheat, You

in - to the street. Turn me out, try it, That is if you can. Swindler, cheat, vag - a - bond, swindler, cheat,

(Enter BOUNCER, as usual, quite equal to the occasion.)

swindler! Vag - a - bond! Swindler! Vag - a - bond! Ra - ta - plan! Rat - a - plan,
 Cheat! Thief! Cheat! Thief! Boun - cer!
 BOX & COX.

ff accel. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *ff*

Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan.

Allegro con brio. *sf* *sf* *dim.*

p Ra - ta - plan, Ra - taplan, Ra - ta - plan, Ra - taplan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta - plan, Rataplan, Rata -
p Ra - ta - plan, Ra - taplan, Ra - ta - plan, Ra - taplan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta - plan, Rataplan, Rata -
 Ra - ta - plan, Ra - taplan, Ra - ta - plan, Ra - taplan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta - plan, Rataplan, Rata -

pp

- plan, Ra - taplan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -
 - plan, Ra - taplan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -
 - plan, Ra - taplan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -

Sempre pp

f

- plan, plan, plan, plan, plan, Rataplan, Rata - plan, Rataplan, Rata - plan. Rata - plan, Ra-ta-plan, Rata -

- plan, plan, plan, plan, plan, Rataplan, Rata - plan, Rataplan, Rata - plan. Rata - plan, Ra-ta-plan, Rata -

- plan, plan, plan, plan, plan, Rataplan, Rata - plan, Rataplan, Rata - plan. Rata - plan, Ra-ta-plan, Rata -

f *ff*

- plan, Ra-ta-plan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, Ra-ta-plan, Ra-ta -

- plan, Ra-ta-plan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, Ra-ta-plan, Ra-ta -

- plan, Ra-ta-plan, Ra-ta - plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, Ra-ta-plan, Ra-ta -

ff

- plan, plan, plan, plan, plan, plan, pan, Ra-ta - plan, Ra - - ta - plan, Ra - - ta - plan, Ra - - ta - plan, plan, plan, plan,

- plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra - - ta - plan, Ra - - ta - plan, Ra - - ta - plan, plan, plan, plan,

- plan, plan, plan, plan, plan, plan, plan, Ra-ta - plan, Ra - - ta - plan, Ra - - ta - plan, Ra - - ta - plan, plan, plan, plan,

plan, Rataplan, Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, . . . Ra-ta-plan, . . .

plan, Rataplan, Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan,

plan, Rataplan, Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan,

Rataplan, Ra-ta-plan, Rataplan, Rata - plan.

plan, Rataplan, Ra-ta-plan, Rataplan, Rata - plan.

plan, Rataplan, Ra-ta-plan, Rataplan, Rata - plan.

ff

Ped.

BOX. }
COX. } Is the little back second floor room ready?

BOUN. Not quite, gentlemen. I can't find the pistols, but I have brought you a letter—it came by the General Post yesterday. I am sure I don't know how I came to forget it, for I put it carefully in my pocket.

COX. And you've kept it carefully in your pocket ever since?

BOUN. Yes, sir. I hope you'll forgive me, sir. (*Going.*) By-the-bye, I paid twopence for it.

COX. Did you? Then I *do* forgive you. (*Exit* BOUN., D. L. C. *looking at letter.*) "Margate." The post mark decidedly says "Margate."

BOX. Oh, doubtless a tender epistle from Penelope Ann.

COX. Then read it, sir.

[*Handing letter to BOX.*]

BOX. Me, sir?

COX. Of course. You don't suppose I'm going to read a letter from your intended.

BOX. *My* intended? Pooh! It's addressed to you—C O X.

COX. Do you think that's a C? It looks to me like a B.

BOX. Nonsense! fracture the seal.

COX (*opens letter—starts*). Goodness gracious!

BOX (*snatching letter—starts*). Gracious goodness!

COX (*taking letter again*). "Margate—May the 4th. Sir,—I hasten to convey to you the intelligence of a melancholy accident, which has bereft you of your intended wife." He means *your* intended.

BOX. No, *yours*! However, it's perfectly immaterial. Go on.

COX (*resuming letter*). "Poor Mrs. Wiggins went out for a short excursion in a sailing boat—a sudden and violent squall soon after took place, which, it is supposed, upset her, as she was found, two days afterwards, keel upwards."

BOX. Poor woman!

COX. The boat, sir! (*Reading.*) "As her man of business, I immediately proceeded to examine her papers, amongst which I soon discovered her will; the following extract from which, will, I have no doubt, be satisfactory to you. 'I hereby bequeath my entire property to my intended husband.'" Excellent, but unhappy creature. [*affected.*]

BOX. Generous, ill-fated being. [*affected.*]

COX. And to think that I tossed up for such a woman.

BOX. When I remember that I staked such a treasure on the hazard of a die.

COX. I'm sure, Mr. Box, I can't sufficiently thank you for your sympathy.

BOX. And I'm sure, Mr. Cox, you couldn't feel more, if she had been your own intended.

COX. If she'd been *my own* intended! She *was* my own intended.

BOX. Your intended? Come, I like that! Didn't you very properly observe just now, sir, that I proposed to her first?

COX. To which you very sensibly replied that *you'd* come to an untimely end.

BOX. I deny it.

COX. I say you have!

BOX. The fortune's mine!

COX. Mine!

BOX. I'll have it!

COX. So will I!

BOX. I'll go to law!

COX. So will I!

BOX. Stop—a thought strikes me. Instead of going to law, about the property, suppose we divide it.

COX. Equally.

BOX. Equally. I'll take two thirds.

COX. That's fair enough—and I'll take three fourths.

BOX. That won't do. Half and half.

COX. Agreed! There's my hand upon it—

BOX. And mine—(*about to shake hands—a postman's knock heard at the street door.*)

COX. Holloa! Postman again!

BOX. Postman yesterday—postman to-day—

Enter BOUNCER, D. L. C.

BOUN. Another letter, Colonel Cox—twopence more!

COX. I forgive you again! (*taking letter.*) Another trifle from Margate. (*Opens letter—starts.*) Goodness gracious!

BOX (*snatching letter—starts.*) Gracious goodness!

COX (*snatching letter again—reads.*) "Happy to inform you, false alarm."

BOX (*overlooking.*) "Sudden squall—boat upset—Mrs. Wiggins your intended!"

COX. "Picked up by steamboat!"

BOX. "Carried into Boulogne!"

COX. "Returned here this morning!"

BOX. "Will start by early train to-morrow!"

COX. "And be with you at ten o'clock exact."

[Both simultaneously pull out their watches.

BOX. Cox, I congratulate you—

COX. Box, I give you joy!

BOX. I'm sorry that most important business at the Colonial Office will prevent my witnessing the truly happy meeting between you and your intended. Good morning! [*Going.*]

COX (*stopping him.*) It's obviously for me to retire. Not for worlds would I disturb the rapturous meeting between you and your intended. Good morning!

BOX. You'll excuse me, sir—but our last arrangement was that *she was your* intended.

COX. No, yours!

BOX. Yours!

Together. Yours! [*Ten o'clock strikes—noise of an omnibus.*]

BOX. Ha! What's that! A cab's drawn up at the door! (*Running to window.*) No—it's a twopenny omnibus!

COX (*leaning over Box's shoulder.*) A lady's got out—

BOX. There's no mistaking that majestic person—it's Penelope Ann!

COX. Your intended!

BOX. Yours!

COX. Yours! [*Both run to door, L. C., and eagerly listen.*]

BOX. Hark—she's coming up stairs!

COX. Shut the door!

[They slam the door, and both lean against it with their backs.

BOUN. (*without, and knocking.*) Colonel!

COX (*shouting.*) I've just stepped out!

BOX. So have I!

BOUN. (*without.*) Mr. Cox! (*pushing at the door—COX and BOX redouble their efforts to keep the door shut.*) Open the door! It's only me—Sergeant Bouncer!

COX. Only you? Then where's the lady?

BOUN. Gone!

COX. Upon your honour?

BOX. As a Militiaman?

BOUN. Yes: and she's left a note for Brigadier Cox.

COX. Give it to me.

BOUN. Then open the door!

COX. Put it under! (*A letter is put under the door, COX picks up the letter and opens it.*) Goodness gracious!

BOX (*snatching letter.*) Gracious goodness! (*COX snatches the letter, and runs forward followed by BOX.*)

COX (*reading.*) "Dear Mr. Cox—Pardon my candour!"

BOX (*looking over, and reading.*) "But being convinced that our feelings, like our ages, do not reciprocate!"

COX. "I hasten to apprise you of my immediate union!"

BOX. "With Mr. Knox."

COX. Huzza!

BOX. Three cheers for Knox. Ha, ha, ha! (*Tosses the letter in the air, and begins dancing. COX does the same.*)

BOUN. (*putting his head in at door.*) The little second floor back room is quite ready!

COX. I don't want it.

BOX. No more do I!

COX. What shall part us?

BOX. What shall tear us asunder?

COX. Box.

BOX. Cox. (*About to embrace—BOX stops, seizes Cox's hand, and looks eagerly in his face.*) You'll excuse the apparent insanity of the remark, but the more I gaze on your features, the more I'm convinced that you're my long lost brother.

COX. The very observation I was going to make to you!

BOX. Ah—tell me—in mercy tell me—have you such a thing as a strawberry mark on your left arm?

COX. No!

BOX. Then it is he! [*They rush into each other's arms.*]

COX. Of course we stop where we are?

BOX. Of course.

COX. For, between you and me, I'm rather partial to *this* house.

BOX. So am I—I begin to feel quite at home in it.

COX. Everything so clean and comfortable.

BOX. And I'm sure the master of it, from what I have seen of him, is very anxious to please.

COX. So he is—and I vote, Box, that we stick by him!

BOX. Agreed!

"MY HAND UPON IT,"

(FINALE.)

Moderato. (♩ = 100)

Box.

Cox.

My hand up - on it, join but yours; A - gree the house will hold us. And

Tempo come 1mo. (♩ = 152.)

BOUNCER.

*rall.**rall.*

two good lodgers Bouncer gets, He'll in his arms en - fold us. Oh yes! yes! to arms. . . .

(To Box.)

(To Cox.)

And war's a - larms. . . . You re - member of course, You re - member of course When I

mount-ed a horse In her Ma - jes - ty's force, As one of the yeo - men Who'd cope with the

Box.

foe-men, For then an in - va - sion Threat-ened the na - tion, And there's no oc - ca - sion to

p All three together. sing Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -

- plan, plan, plan, plan, plan, plan, For Ra - - ta - plan, Pe - ne - lo - pe Ann, Has

mar - ried a - no - ther re - spec - ta - ble man, Three cheers for Knox, who lives at the docks, And

sf *p* may he live hap - pi - ly if he can, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -

COX AND BOX.

cres. *f*

plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, For Ra - ta - plan, Pe - ne - lo - pe Ann Has

cres. *f*

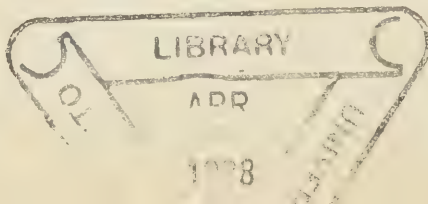
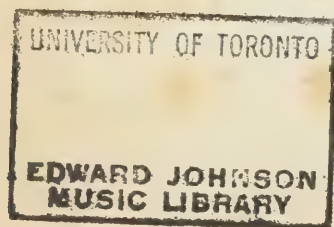
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FINE.



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